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EXERCISES,

FOR
ACQUIRING A FACILITY OF PERFORMANCE
ON THE
SPANISH GUITAR.

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AND DEDICATED TO
MRS. FELIX HORETZKY,
AND
MISS ELIZABETH MOUNSEY,

BY
FERDINAND PELZER,
PROFESSOR AND TEACHER OF THE GUITAR.

ENT. STA. HALL.

PRICE 7s. 6d.

LONDON:
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1840



H.-L.-F. GUERMONPREZ.
'PRATTEN LEGACY.' 1889.

ANSTE
Abercrom

BROT
sing
Beresfor
Bertram
Blount
Brodbe
Brown
Brown

COOK
Cook, M
Cook, M
Charlton
Ciebra
Chappe
Claus
Chandle

DALL
Davies
Dawson
Declos
Duff an
Davis
Dicker

EATO
Edwar
Essex
Elmsli
Ellwoo
Erskin

FARE
Fitzroy
Fitzge

GRA
Grogan
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HOR
Hodso
Hamp
Holth
Hodge
Henry
Holme
Herrm
Hurlste

JENK

KLOS
Kriche
Kiallma

LOGAN
Laven, A
Lewis, -

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Maurigy
Miles, M
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ONE HUNDRED & FIFTY
Exercises
FOR ACQUIRING
A Facility of Performance
upon the
SPANISH GUITAR.

Composed & Extracted from the
Works of the best Writers for that Instrument,
and Dedicated to
M^{rs} Felix Horetzky,
and
Miss Elizabeth Mounsey,
By
FERDINAND PELZER.

Professor & Teacher of the Guitar.

Ent. Sta. Hall.

Pr. 7/6

L O N D O N ,

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and Sold by all Music Sellers.*

1840.

[Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page. The notation appears to be on staves with some handwritten notes.]

EXERCISES FOR THE LEFT HAND.

Each Exercise to be repeated Twenty times without intermission; first as Crotchets, next as Quavers, and then as Semiquavers.

N.º I. $\frac{1}{2}$ 2 0

1 3 0 1

2

3 4 2

2 4 1 3

4

2.

0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 3 3 2 2 3 3 2 3 2 3 3 2 2 3 3

3.

3 0 2 4 0 2 0 1 4 1 0 2 0 4 2 0

0 1 3 0 2 3 0 2 3 2 0 3 2 0 3 1

4.

1 4 0 1 1 3 3 1 3 1 3 3 1 1 0 4

2 3 0 2 2 2 2 2 2 2 2 2 2 2 0 3

5.

1 4 0 1 1 1 1 1 1 1 1 1 1 1 0 4

3 0 2 3 3 3 3 3 3 3 3 3 3 3 2 0

6.

0 1 4 4 4 4 4 4 4 4 4 4 4 4 1

2 0 2 1 1 2 2 1 2 1 2 2 1 1 2 0

7.

1 4 0 1 1 1 3 1 1 1 1 1 1 1 0 4

2 3 0 2 2 1 2 2 1 2 2 1 2 2 0 3

8.

1 1 0 1 1 1 1 1 1 1 1 1 1 1 0

2 2 0 2 2 1 1 2 1 2 1 1 1 2 0

9.

0 1 2 3 3 2 2 3 2 3 2 2 3 3 2 1

4 4 4 4 4 4 4 4 4 4 4 4 4 4

10.

0 1 4 4 4 4 4 4 4 4 4 4 4 4

3 4 2 2 2 3 3 2 3 2 3 3 2 2 2 4

11.

1 2 0 1 3 0 1 0 1 0 1 0 3 1 0 2

2 4 1 2 4 1 3 0 2 0 3 1 4 2 1 4

12.

2 1 1 1 2 1 1 1 2 0 3 1

1 3 3 3 2 4 2 3 3 3 1 4 2

4

13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26.

27. 2 0 2 2 0 3 3 1 3 1 3 3 0 2 2
4 0 1 3 1 2 2 2 2 2 2 1 3 1

28. 4 4 4
1 1 1 1 1 1 1 1 1

29. 1 2 4 1 1 1 1 1 4 2
1 3 3 2 3 2 3 3 1

30. 3 3 1 1 3 3 1 3 3 1 1 3 3
1 2 2 2 2 2 2 2 2 2 2 2 2

31. 4 4
1 1

32. 4 4 4 4 4 4 4 4 4 4 4 4 4
1 2 2 1 1 2 2 1 2 1 2 2 1 1 2 2

33. 0 1 2 0 2 2 0 2 2 2 0 2 2 0
1 3 4 1 3 4 2 3 4 3 2 4 3 1 4 3

34. 1 2 1 4 0 1 1 1 2 1 1 1 0 4 1 2
2 4 2 3 1 3 3 2 4 2 3 3 1 3 2 4

35. 2 4 1 4 0 1 4 1 0 4 1 4 2 0
1 3 0 2 0 2 3 2 0 3 2 0 3 1

36. 4 0 2 4 1 4 0 1 4 1 4 1 4 2 0
1 3 0 1 3 0 2 3 0 3 2 0 3 1 0 3

V. IX V

37. 0 1 2 3 4 1 2 3 4 1 2 3
4 3 2 1 4 3 2 1 4 3 2 1



EXERCISES FOR THE RIGHT & LEFT HAND.

N^o 38. Staccato

N^o 39. Legato.

N^o 40.

N^o 41.

N^o 42 Staccato

N^o 43. Legato

N^o 44. *p*

N^o 45.

N^o 46.

N^o 47.

The Exercises N^o 42, 46 & 47. may also be Written and Practised in all the other Positions.
Pelzer's Daily Exercises.

Nº 48.

V
0 1 2 4 1 3 4

VII
4 1 3 1

III
3 1 4 3

II
2 1 4 2 1 0 3 0

[illegible]

Legato. :
Nº 50.

3

8

Nº 53. VIII. XII. VIII. or I. III. VIII. XII. VIII. III. I.

Nº 54. VIII. XII. VIII. V. III. VII.

Nº 55. V X XIV V II

Nº 56. II V IX V II

Nº 57. IV VII XII IV VII IX II

Nº 58. VIII. XII. VIII.

Nº 59. III. VII.

Nº 60. VII. XII.

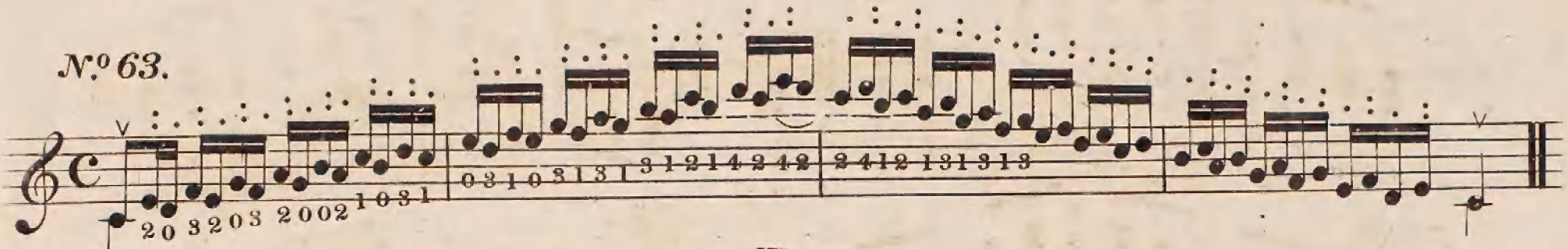
Nº 61. IV. VII. XII.

2 1 3 2 1 2 3 1 1 2 1 1 4 1 1 4 0 0

Nº 62.



Nº 63.



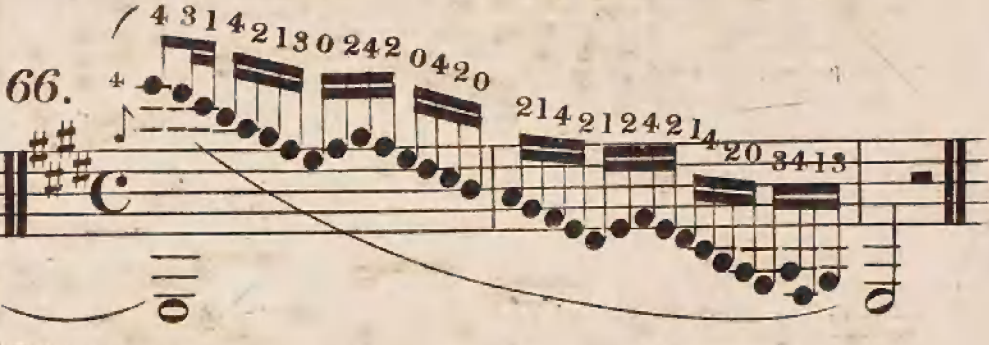
Nº 64.



Nº 65.



66.



Nº 67.



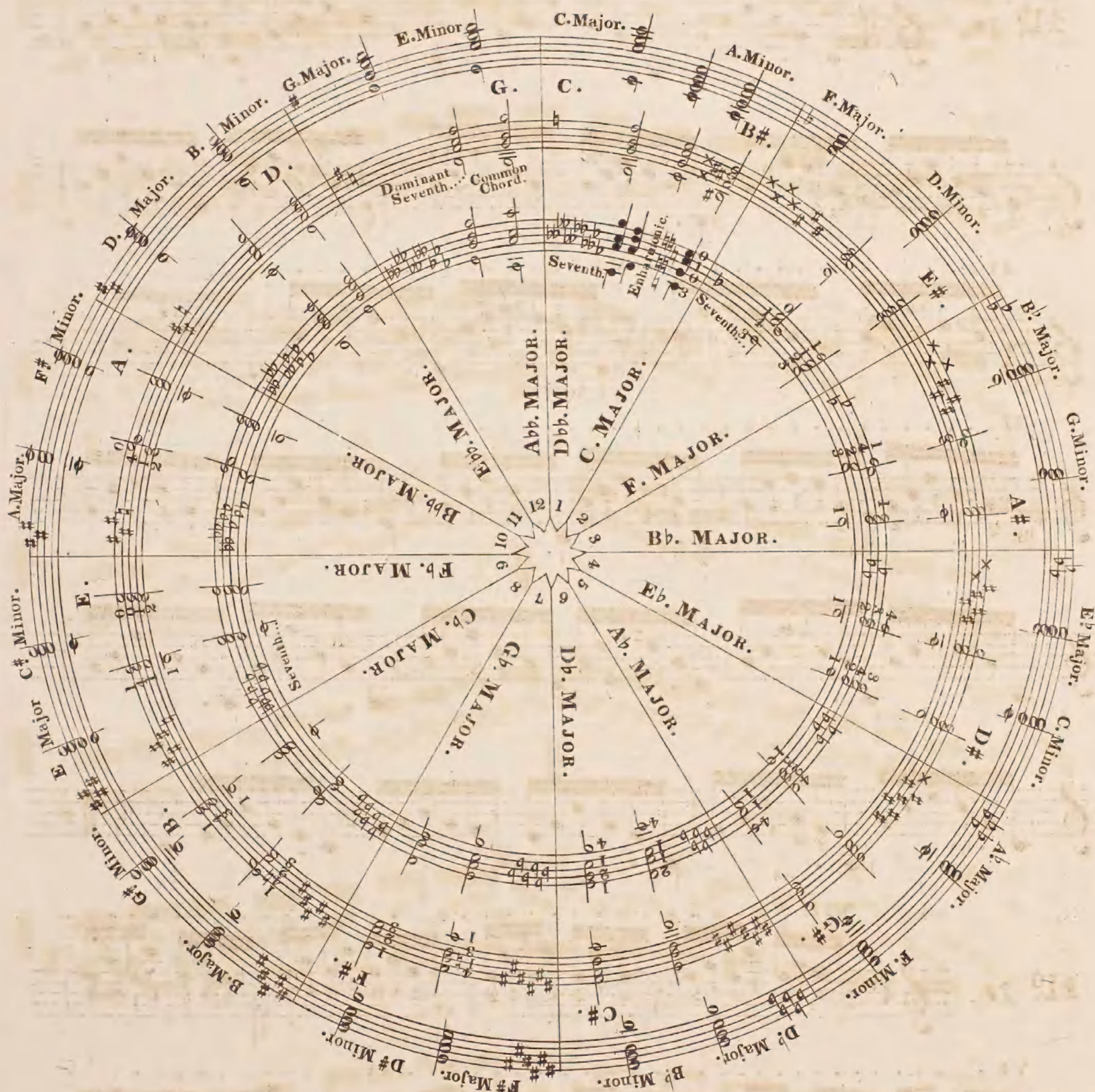
Nº 68.



Nº 69.



CIRCULAR MODE OF MODULATING
through all the Keys by the Dominant Seventh.



No. 70.

IV.

II.

VIII.

Enharmonic

barre.

No. 71.

VI. IV.

12

Enharmonic

II

No. 72.

VIII. VI. IV

Enharmonic

II.

No. 73.

VIII. VI. IV. II

Enharmonic.

XIV. XII. X.

N^o 75.    

A. D. G. C.

..... VIII. VI.






F. Bb. Eb. Ab.

..... IV. II.




Enharmonic




Db. Gb. F#. B.

..... I






E. A. D. G. C.






F. Bb. Eb. Ab. Db.

II.

Enharmonic.



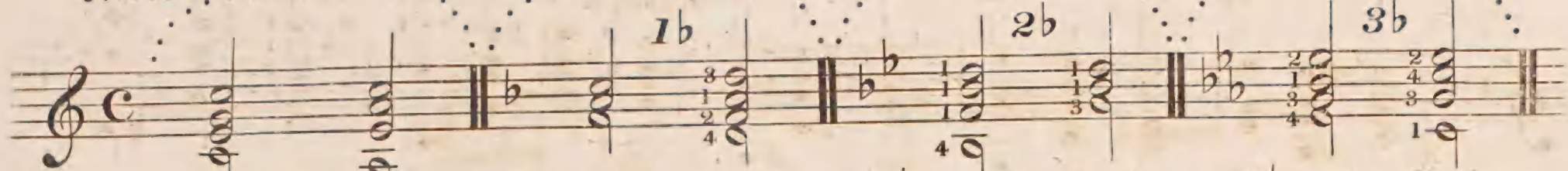



Gb. F#. B. E. A.

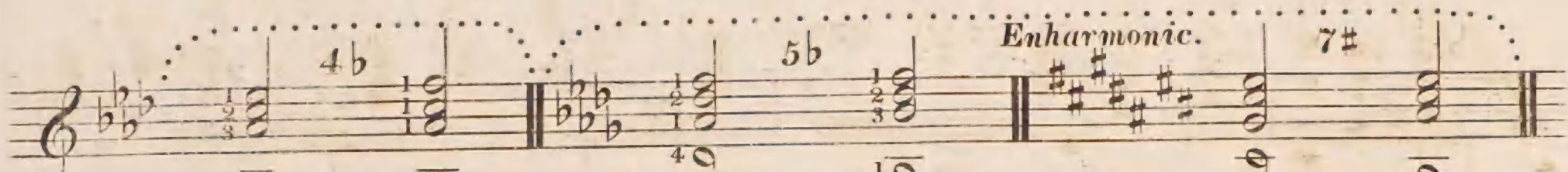
Persons requiring more than the foregoing Exercises on Modulation are referred to Mr. Horetzky's "Thirty-six Progressive Modulations."

14

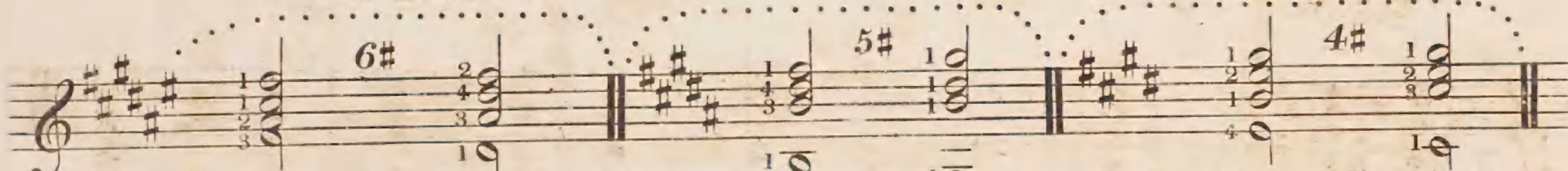
No. 75



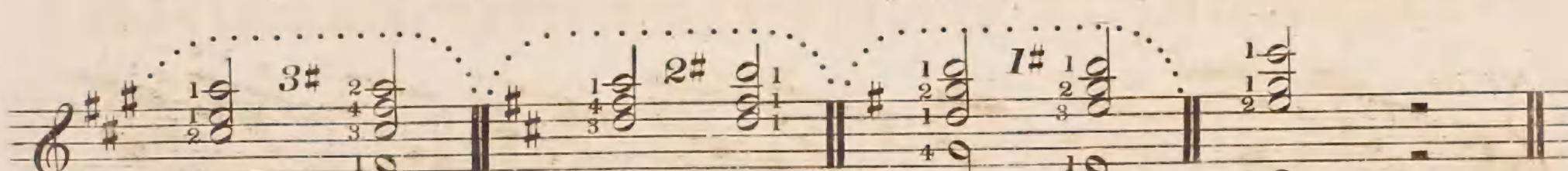
C. major. A minor. F major. D minor. Bb major. G minor. Eb major. C minor.



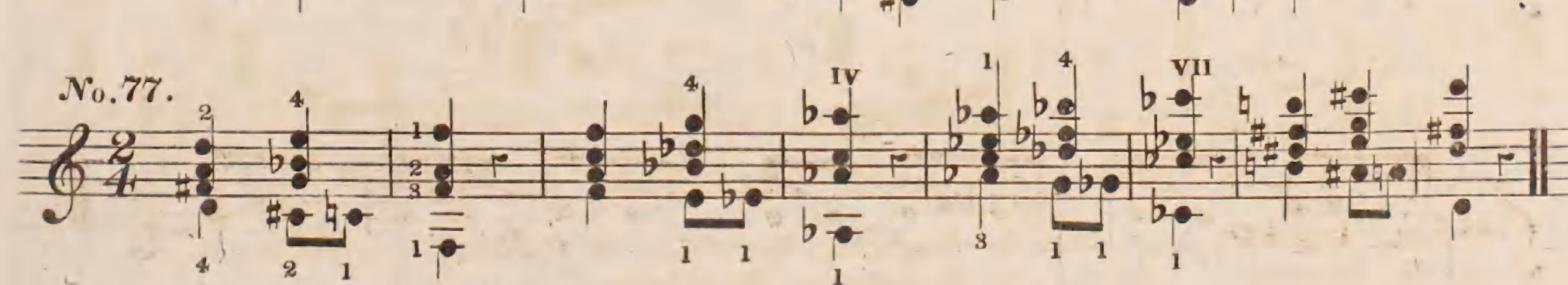
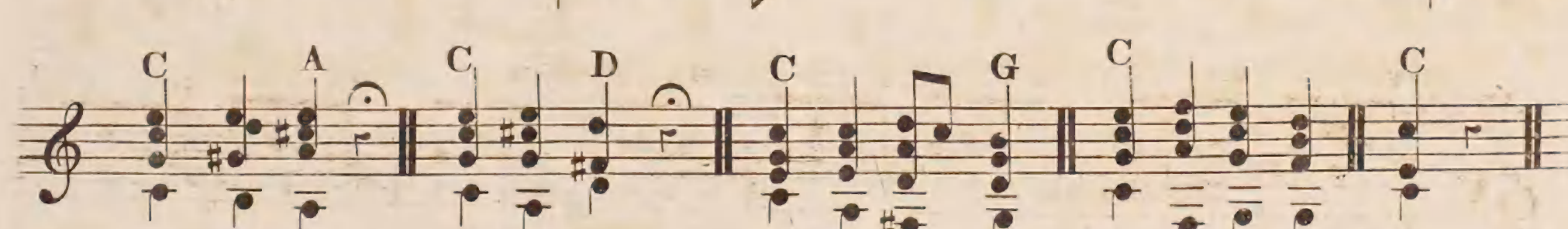
Ab major. F minor. Db major. Bb minor. C# major. A# minor.



F# major. D# minor. B major. G# minor. E major. C# minor.



A major. F# minor. D major. B minor. G major. C major.



No. 77.

Pelzer's Daily Exercises.

N^o 78. C D E F# Gb Ab

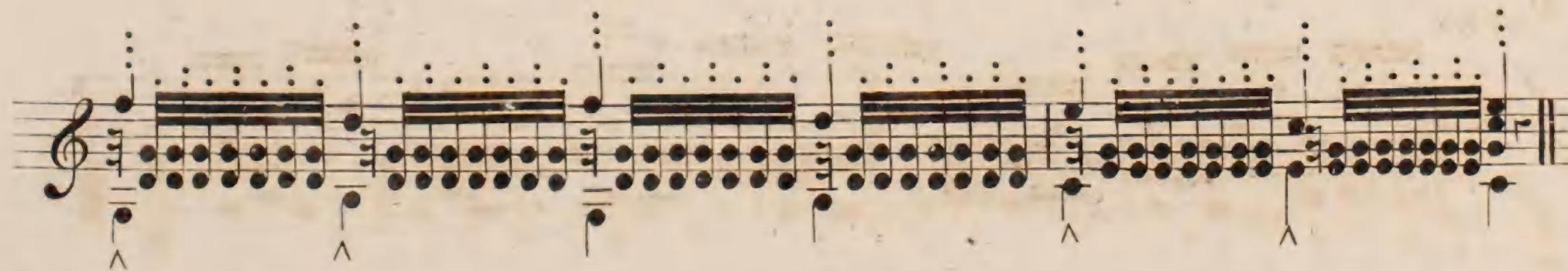
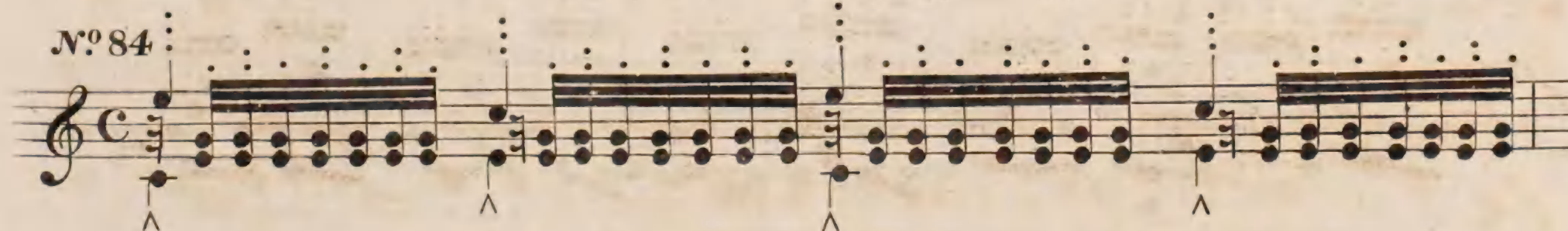
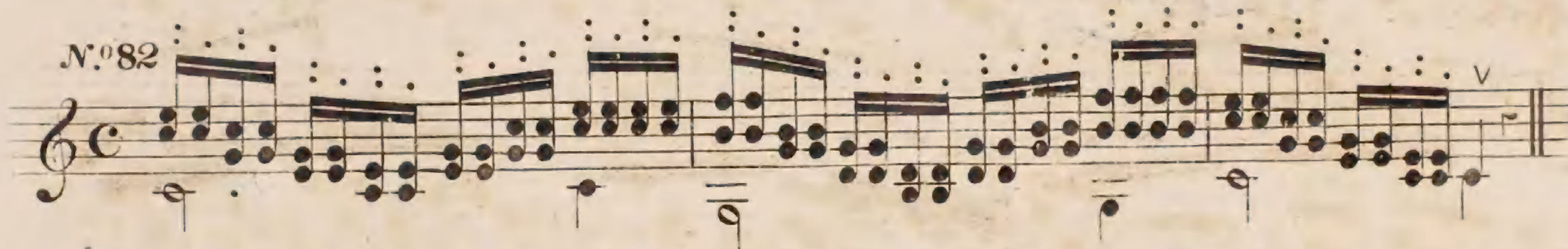
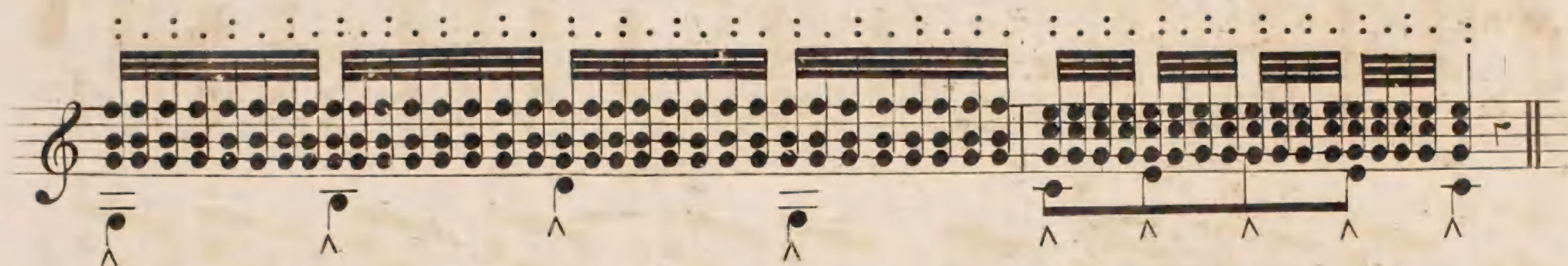
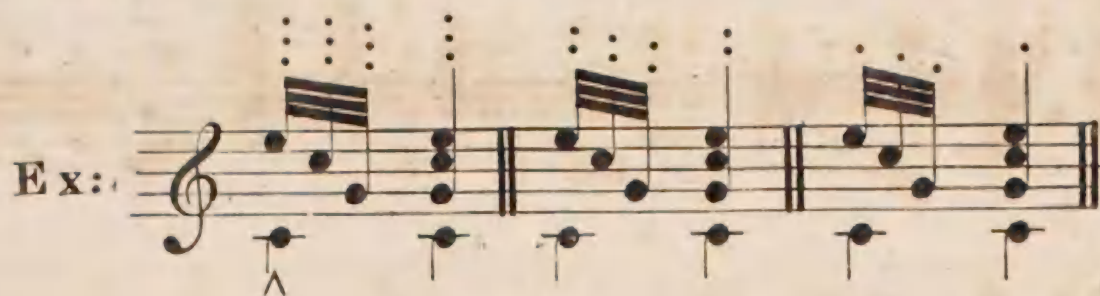
Enharm.

Enharm.

N^o 79.

N^o 80

16 The Chords in the following EXERCISES FOR THE RIGHT HAND must be performed by sliding one finger over the Strings as per Example.



Nº 85.

Nº 86.

Nº 87.

Nº 88.

Nº 89.

18

As Written.

EXERCISES ON THE SHAKE.

As Played.

Nº 90. Andante.

hr

0 2 0 2 0 2

or

2 4 2 4 2 4 2

4 2 1 2

or

Nº 91.

hr

2 4 2 4

Nº 92.

hr

4 1 4 1

4 3

Nº 93.

hr

2 4 2 4 2 4 2

4 2 1 2 0 2 0 2 0

2 3 2

Nº 94.

hr

4 1 4 1

3 4 1 4

Nº 95.

hr

Andante.

Nº 96.

2 4 2 4 2 4 2

The musical score for exercise N° 96, Andante, consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante.' The exercise is identified as 'Nº 96.' and includes a sequence of fingerings: 2 4 2 4 2 4 2. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 above the notes. Articulations such as 'hr' (accents) are present. The piece concludes with a double bar line and repeat dots. The bottom of the page is labeled 'Pelzer's Daily Exercises.'

26 ON THE FERNET

Nº 97.

98.

26 ON THE FERNET

Nº 97.

98.

N^o 99.

The musical score for No. 99 is written on a single staff with a treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piece concludes with a double bar line.

N^o 100.

101.

A handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a style that combines standard musical notation with numbered fingerings. The first measure starts with a quarter note G4, followed by a series of eighth and sixteenth notes. The second measure continues the melody with a quarter note A4 and a half note G4. The third measure features a quarter note F#4 and a half note E4. The fourth measure has a quarter note D5 and a half note C#5. The fifth measure contains a quarter note B4 and a half note A4. The sixth measure has a quarter note G4 and a half note F#4. The seventh measure features a quarter note E4 and a half note D4. The eighth measure has a quarter note C#4 and a half note B3. The ninth measure contains a quarter note A3 and a half note G3. The tenth measure has a quarter note F#3 and a half note E3. The eleventh measure features a quarter note D3 and a half note C#3. The twelfth measure has a quarter note B2 and a half note A2. The thirteenth measure contains a quarter note G2 and a half note F#2. The fourteenth measure has a quarter note E2 and a half note D2. The fifteenth measure features a quarter note C#2 and a half note B1. The sixteenth measure has a quarter note A1 and a half note G1. The seventeenth measure contains a quarter note F#1 and a half note E1. The eighteenth measure has a quarter note D1 and a half note C#1. The nineteenth measure features a quarter note B0 and a half note A0. The twentieth measure has a quarter note G0 and a half note F#0. The score ends with a double bar line.

[illegible]

N^o 103.

1 2 3 4 1 2 1 2

2 1 2 1 2

2 1 2 1 2 1 2

2 3 4 3 4

3 4 1 2 1 2

3 4 0 1

N^o 104.

Handwritten musical score for N° 104. The notation is on a single staff with a treble clef, key signature of two sharps (F# and C#), and common time (C). The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The bass line is mostly whole notes and rests. The piece ends with a double bar line.

Exercises for forming an elegant and easy position for the Left Hand.

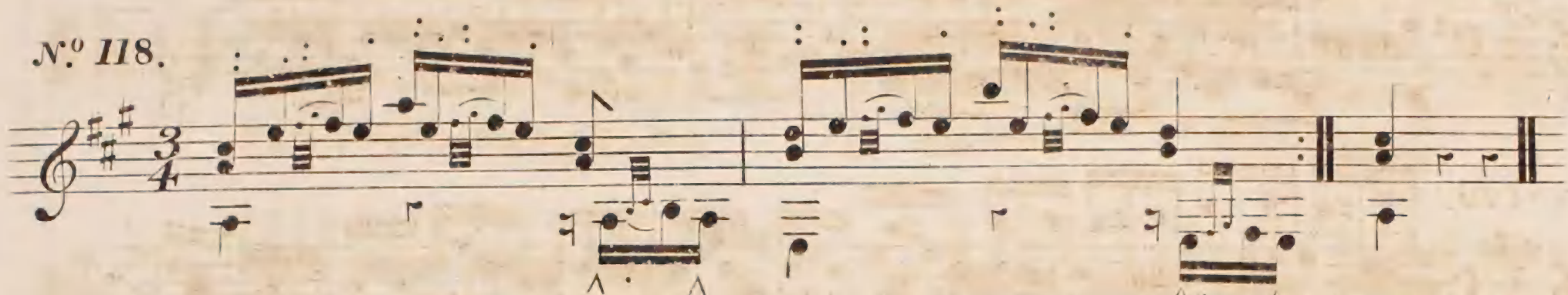
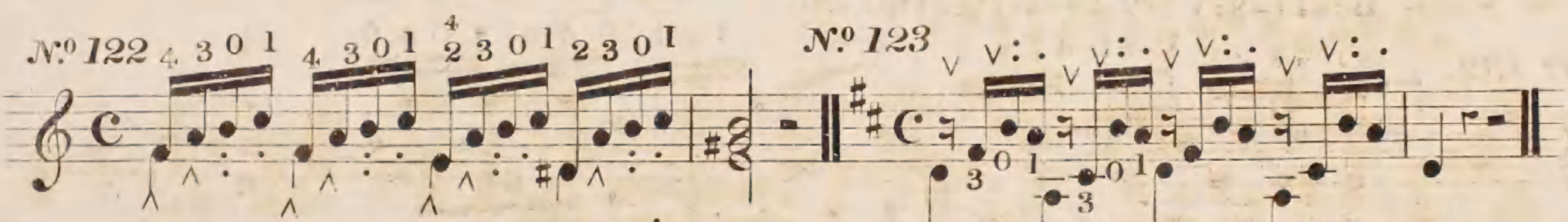
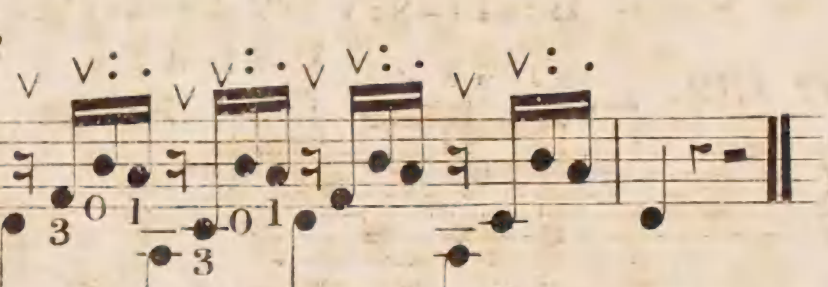
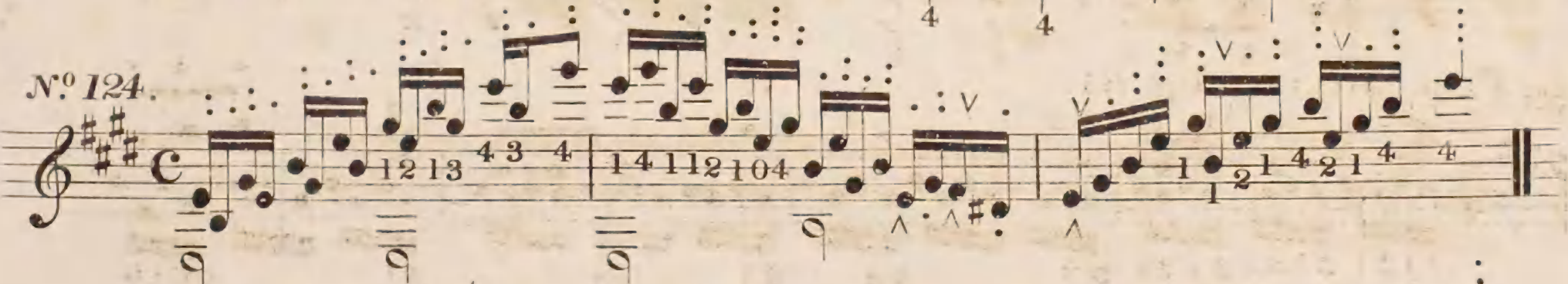
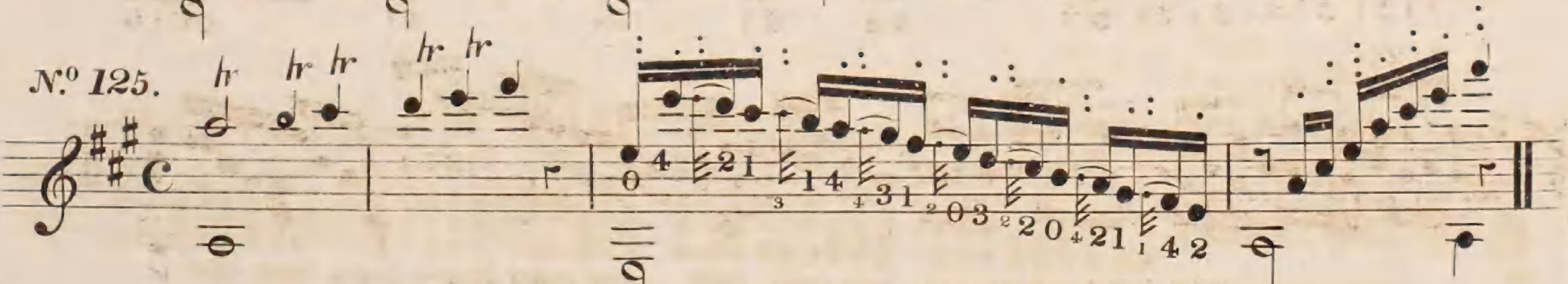
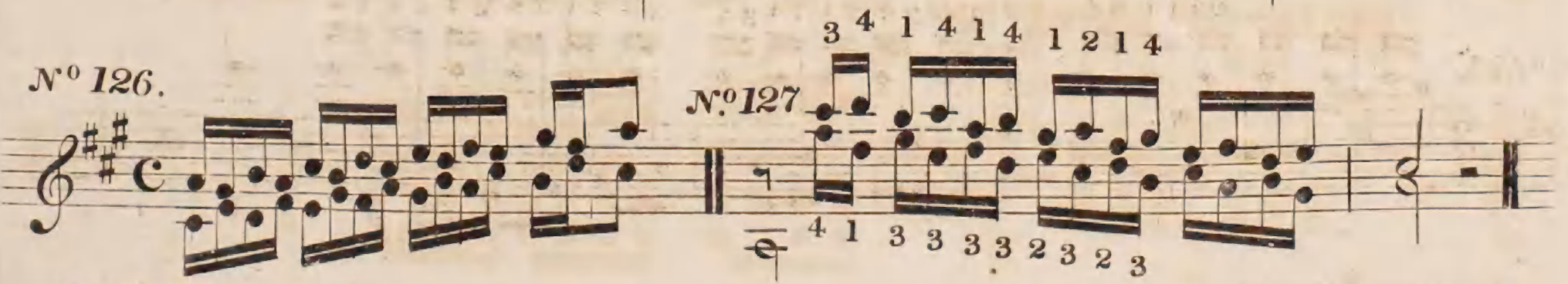
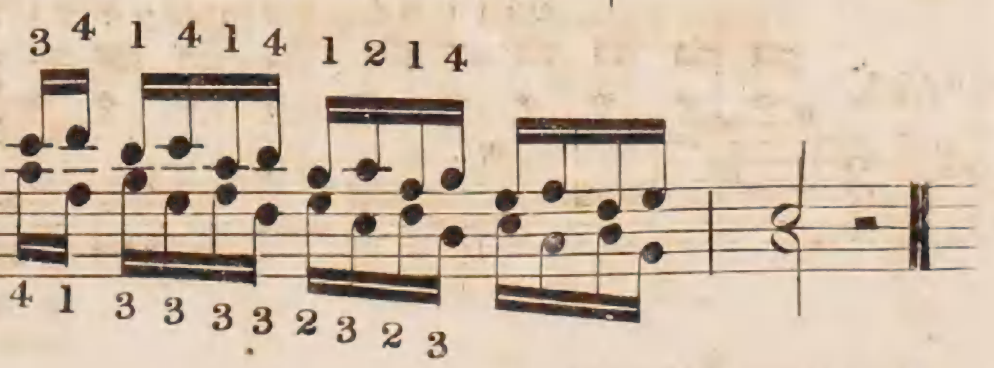
F. SOR. VII

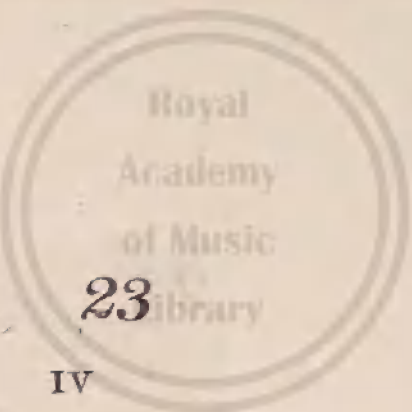
cility, when he may happen to meet with them in their Works.

DON CIEBRA.

From GIULIANI's 3^d Concerto. Op: 70.

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N^o 118.N^o 119.N^o 120.N^o 122.N^o 123.N^o 124.N^o 125.N^o 126.N^o 127.



From GIULIANI's 1st Concerto. Op: 30.

N^o 128. I II IV III IV VI VII VI VII IX X IX VII VI IV
2 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 2 0 3 1 0 3 1 0 2 1 0 0 3

N^o 129.

N^o 130. 2 1 0 3 1 0 3 1 0 3 1 0 2 1 0. 3 1 0 3 1 0 3 1 0 3 1 0 3 2 0 3 1 0 3 1 0 2 1 0

N^o 131. IX 3 2 4 2 VII 1 3 2 3 1 3 2 3 1 4 1 4 3 1 4 1 2 3 1 3 1 4 VI 4

From GIULIANI's 2^d Concerto. Op: 36.

N^o 132. 4 1 4 1 2 1 1 4 1 4 1 2 1 1 4 1 4 1 2 1 0 4 0 4 0 4 0 4 0 4

133. From GIULIANI. Op: 65. VI. IV. 3 1 3 1 3 1 3 1 3 1 3 2 3 1 3 1 3 1 3 1 3 1 3 1 2 0 1 0 2 4 2 0 1 2 1 1 1 2 3 4

N^o 134. 2 4 1 4 3 4 1 4 1 4 3 4 2 4 1 4 3 4 2 4 1 4 3 4 2 4 1 4 1 4

24

From F. CARULLI. Op: 76.

N^o 135.

VII

From Op. 141.
N^o 136.

From L. LEGNANI. Op: 22.

N^o 137.

From GIULIANI. Op: 122.

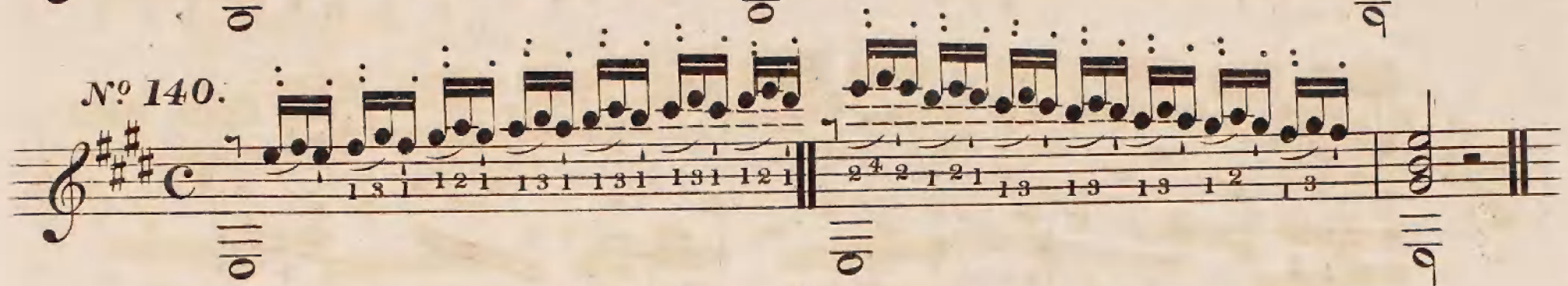
N^o 138.

VI

N^o 139.



N^o 140.



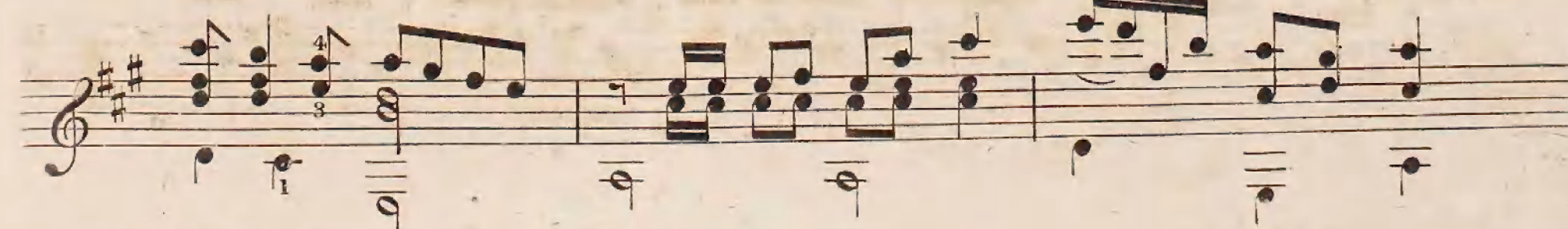
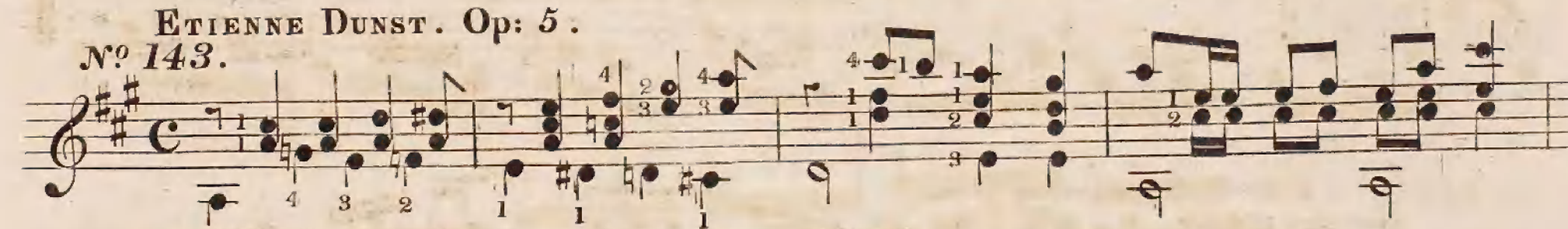
N^o 141.



From L. SAGRINI. Op: 9.
N^o 142.



ETIENNE DUNST. Op: 5.
N^o 143.



26

From F. HORETZKY. Op. 40.

Nº 144.

Exercise Nº 144 consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The exercises are characterized by rapid sixteenth-note passages and complex fingerings indicated by numbers 1-3 and 0. Some systems include a 'VII' marking above the staff. The first system has a 4-measure phrase in the bass staff. The second system has a 4-measure phrase in the treble staff. The third system has a 4-measure phrase in the treble staff. The fourth system has a 4-measure phrase in the treble staff. The fifth system has a 4-measure phrase in the treble staff. The sixth system has a 4-measure phrase in the treble staff.

Nº 145.

Exercise Nº 145 consists of a single system of music with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The exercise is characterized by rapid sixteenth-note passages and complex fingerings indicated by numbers 1-3 and 0. The first system has a 4-measure phrase in the treble staff. The second system has a 4-measure phrase in the treble staff. The third system has a 4-measure phrase in the treble staff. The fourth system has a 4-measure phrase in the treble staff. The fifth system has a 4-measure phrase in the treble staff. The sixth system has a 4-measure phrase in the treble staff.

Nº 146.

Exercise Nº 146 consists of a single system of music with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The exercise is characterized by rapid sixteenth-note passages and complex fingerings indicated by numbers 1-3 and 0. The first system has a 4-measure phrase in the treble staff. The second system has a 4-measure phrase in the treble staff. The third system has a 4-measure phrase in the treble staff. The fourth system has a 4-measure phrase in the treble staff. The fifth system has a 4-measure phrase in the treble staff. The sixth system has a 4-measure phrase in the treble staff.

From L. SCHULZ's Fantasia" dedicated to MRS. HORETZKY.

TEMPO DI WALTZ.

Nº 147.

IX

VI V VII VI

XII

V.

From W. NEULAND. Op: 5.
Nº 149. 2 3

4 1 0 4

4 2 2 2 2

0 0 1 4 0 1

0 1 4 0 1 1

0 1 4 0 1 1

0 2 3 2 0 4

2 4 4 4 4

4 1

4 2 2 2 2

0 3 0 3 1 1

2 2 2 3 0 1

From Sor's Op: 17.
6th String in D.

1st 2d

1st 2d

1 2 1 3 1

1 2 1 1 2

1 2 1 2 1

1 2 1 3 1

1 2 1 1 2

1 2 1 2 1

1 2 1 3 1

1 2 1 1 2

1 2 1 2 1

0/1-

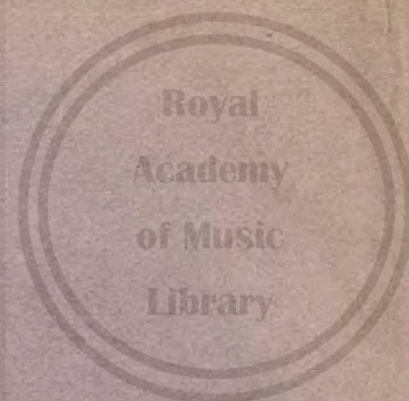




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